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THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVI

NUMBER 21

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THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscriptions \$7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXVI, No. 21, February 19, 1938. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. Alfreda K. Frankel, President and Publisher; Alfred M. Frankfurter, Editor; Robert S. Frankel, Advertising Manager. No part of this periodical may be reproduced without the consent of THE ART NEWS.

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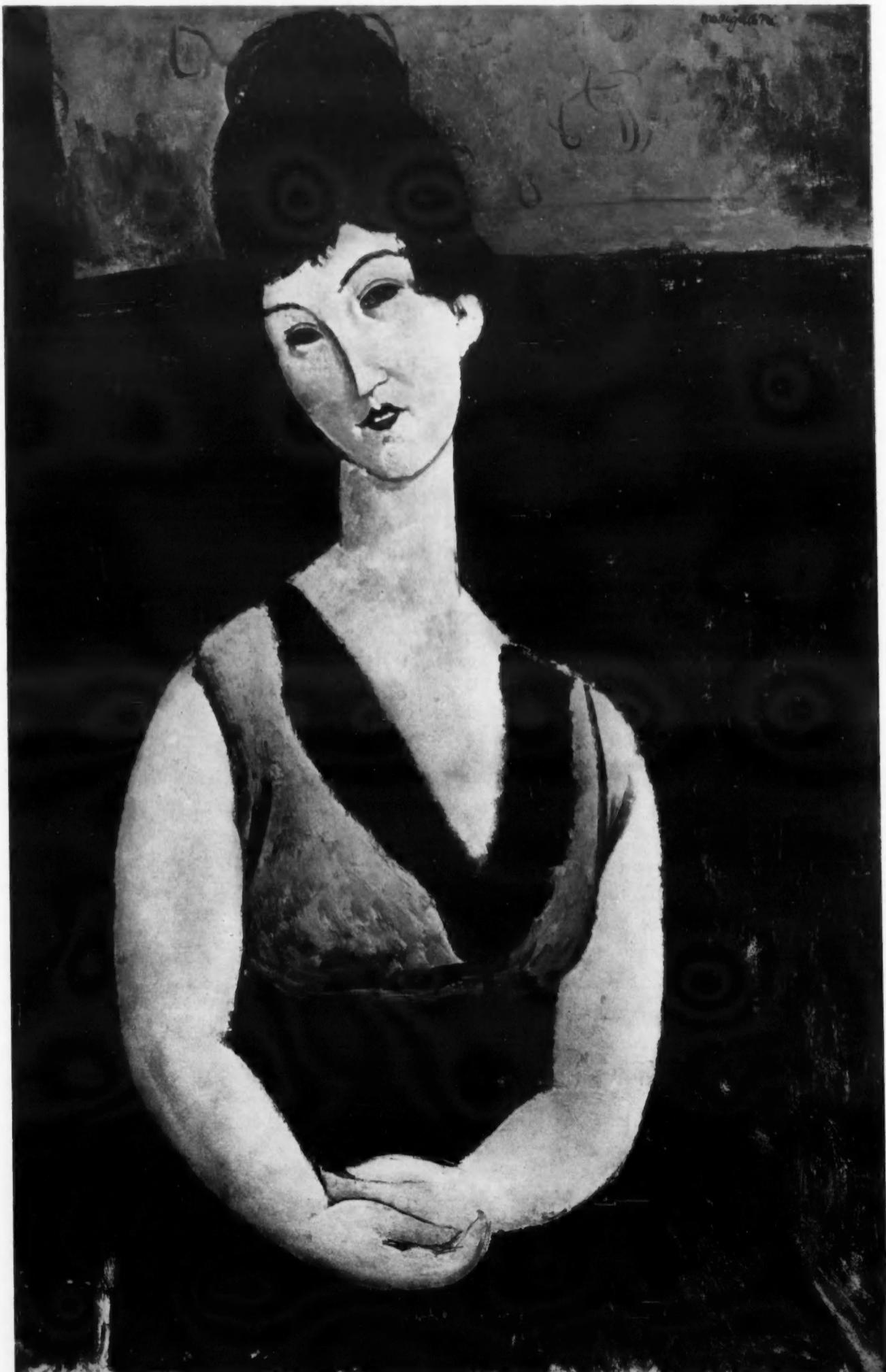
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MODIGLIANI'S "CHOCOLATIERE": PRODUCT OF A TRAGIC BOHEMIAN

One of the best of the graceful, imperturbable, poised and sensitively delineated figure paintings by the Italian born artist whose death in 1920 terminated a tragic career, La Chocolatière escapes untinged by the sordid drama of the artist's life in Montmartre, the Bohemia of Paris. The simplified structure based on a series of cones and cylinders, the warm chocolate and earth tones, the attenuated contours lyrically enclosing the figure—these combine to create in the picture the magnificent composure, the lack of which in himself destroyed the artist at the unripe age of thirty-six.

FEBRUARY 19, 1938

Painters, Bohemians, Tragedians *Triune Personalities Observed in a Show of "Tragic" Artists*

BY MARTHA DAVIDSON

THE Industrial Revolution in the West has wrought a new civilization in which more and more dramatically evolves the crucial conflict between man's material and spiritual being. Today, with the world aflame in parts that threaten to ignite the whole, with production which constitutes man's inventions unravelling the threads of the tapestry of life that man himself has woven, there has come an inversion, an introspection into the mysterious sources generating emotion, intellect, and action. Science and art have grasped the romance of psychological analysis and there has been a flood of learned treatises and speculative dramatizations attempting to grasp and to delineate the "real" motivations of history, of its heroes and of its periodicity.

At such a moment an exhibition devoted to "The Tragic Painters" comes as a spontaneous expression of an awareness current in contemporary minds. It comes on the tail of an era marked by the hyperboles of Bohemianism which itself was an "escape" from the pattern of society as the stamp began to press down upon the creative impulse, zealot of freedom. The Bignou Gallery, at which the exhibition is being held, has selected six eminent modern painters not, apparently, because of the tragedy

made manifest in their paintings, but because of the inherent tragedy of their lives. Van Gogh without Gauguin is ostensibly inappropriate as is the exclusion of such a supremely piteous figure as Toulouse-Lautrec. Pascin the Bulgarian, we assume, is considered because of his untimely suicide, the final response to a melancholia that had urged the artist to roam through foreign countries, to spend himself on reckless orgies, and to waste his brilliant talent on such dissipated and amorphous paintings as *L'Abandonée* (1926).

If there are no reasons to debate the inclusion of the ill-fated Modigliani, the tortured Soutine, and the wretched dyspeptic Utrillo, there still remains to be explained the presence of Rouault, comfortable bourgeois of Paris who lives a prosaic life in the midst of the city, recluse in the Musée Gustave-Moreau of which he is the curator. The answer is provided by the foreword to the catalogue

in which Stephan Bourgeois states: "The tragedy of an artist is not so much conditioned by great cataclysms which from time to time upset humanity, but by the sense of utter isolation which has overcome him in a highly individualistic society." Thus the tragedy of Rouault is conceived as his insulation against exterior life expressive in the burning canvases which receive his fervent rebellion.

On the other hand, the writer continues: "Sometimes a personal tragedy adds its ferment to this situation, like sickness or a moment of great dramatic intensity and the vision of the artist is impregnated with the idea that life, nature, everything is dominated by a sense of disaster."

Van Gogh and Pascin each sought a retreat from their society which was to be found neither among the peasants of France nor among the strange peoples of romantically distant lands, but only in death. Modigliani, Utrillo and Soutine were friends in Montmartre, the Bohemia of the modern world. The first died after a drinking debauch with the second who, like Soutine, is now courageously contending with his environment.

But the tragedy of these painters' lives is often hidden in their works. What could be more free, more cheerful and more vivaciously alive than Van Gogh's

little *Le Moulin de la Galette*, painted when he first reached Paris in 1886, or the magnificent *La Route Bordée de Saules*, executed at Arles in 1889, the year before the artist ended his bitter life with a bullet shot through his head already marked by the mutilation of an ear? This painter who suffered from fits of depression, discouragement and despair and the terror of mental breakdown that repeatedly threatened his sanity, found nature at Arles so extraordinarily beautiful that he could not "paint it as lovely as it is." The colors are pure, lyrical and free from the dissonances of much of his other work. No tragic overtones or premonitions of disaster cloud this recreation of nature. Even the mud puddle hollowed in the dirt road running between a row of gnarled willow trees and a wall of a house is transcribed as a pool of beautiful blues mixed with white.

(Continued on page 18)



"ARLES: LA ROUTE BORDEE DE SAULES." PAINTED JOYOUSLY BY VAN GOGH IN MAY, 1889

The Entire Ryerson Collection Goes to the Chicago Art Institute

AT THE death of Mr. Martin A. Ryerson five years ago his entire art collection was willed to the Art Institute of Chicago with the proviso that Mrs. Ryerson retain the life use of the objects in the residence. With her passing last September these paintings and art objects in the house now become the property of the museum and will eventually be placed in the historical sequence to which they belong. Before that is done, this exhibit has been arranged to show not only the range of the Ryersons' collecting but their extraordinary generosity as well. Another interest attaches itself to this special installation. Many of the paintings, wood-carvings and ceramics have been together for a lifetime. It seems fitting, before they become a part of the permanent collection, that Chicago appreciate them as a group, as another example of the remarkable taste and discrimination which Mr. and Mrs. Ryerson displayed in their long years of collecting.

With a few exceptions the most important additions to the Ryerson Collection at the Institute lie in the field of painting. Among the thirty-seven examples in tempera and oil and the eight in watercolor and pastel are a number of significant early panels and nineteenth century works. Again one is struck by the collectors' enthusiasm for the primitives and moderns; not one of these pictures belongs to the later sixteenth, seven-



PRESENTED BY MR. MARTIN RYERSON TO THE ART INSTITUTE OF CHICAGO
"AT THE PIANO," A GLOWING RENOIR DATED 1879

teenth or eighteenth century. In general the Ryersons avoided the Renaissance; the few seventeenth century panels (chiefly Dutch) and the later Italian works (the Ridolfo Ghirlandaio, the Tiepolos, etc.) were lent to the museum while the earlier and later works were kept at home. Color in the primitives, color in the nineteenth century French school—this was an element highly esteemed by them. Clarity of design had its place, too, and always of course, "good painting," good in the sense of being sensitive, unaffected and skilled. Through this group—as in the pictures already in the museum—runs an experimental strain, a desire to appreciate the new and as yet unaccepted.

Sixteen Italian paintings, dating from the early fourteenth century to the early sixteenth, are particularly welcome at this moment when early Italian works are practically unprocureable. To the collection that still lacks a Duccio (and unfortunately may continue to lack one for a long time) the brilliant small panel of the *Enthroned Madonna with Saints* given to Duccio's close follower, Segna di Bonaventura, is a splendid addition. The linear grace, the decorative elegance, the exquisite color of the early Sienese school are all here. Though neither Jacopo di Cione nor Niccolò di Pietro Gerini can be numbered among the greatest Florentine artists of the second half of the fourteenth century, Madonnas by both these artists in the Ryerson gift are valuable in showing the persistence of Giotto's tradition. The more important of the two, by Niccolò, has a certain early *trecento* character, dependent—as Richard Offner has pointed out—upon Bernardo Daddi's interpretation of Giotto.

The most fascinating later Italian work is undoubtedly the *tondo* showing the *Adoration of the Magi* attributed (not unanimously) to Botticini. Though deriving from Botticelli's inventions, this panel, crowded with incident and expressing the new delight in classic architecture, is far from being one of those spiritless replicas executed in great profusion in Botticelli's workshop. Another *tondo*, assigned to Sebastiano Mainardi, a typical *Marriage of St. Catherine* by Francia and a tall figure of *St. Catherine* by Lo Spagna, in which this competent—but often dull—follower of Perugino outdoes himself by suddenly adding a new monumentality to Umbrian sweetness—such works broaden the Italian section of the Institute and supply missing links in the whole chain of development.

In the nineteenth century French field—already so greatly enriched through the gifts of Mr. and Mrs. Ryerson—there are several remarkable canvases. As the early Italian subjects of Corot loom larger in modern painting, it is important they be

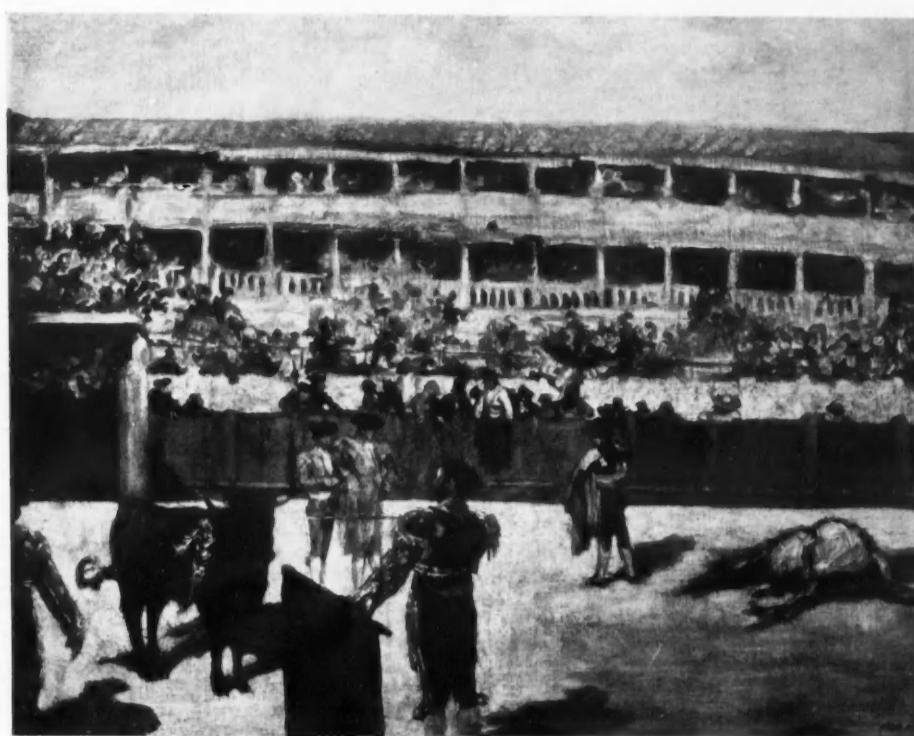


PRESENTED BY MR. MARTIN RYERSON TO THE ART INSTITUTE OF CHICAGO
SEGNA DI BONAVENTURA: "ENTHRONED MADONNA WITH SAINTS"

well represented. Corot's *View of Genoa* (1834) is a delightful small composition, secure and delicate in its painting, the motif of white and grey roofs against the Mediterranean sky built into a nearly abstract design.

Four paintings by Renoir, added to the works by this master already in the Ryerson, Palmer, and Coburn Collections, will permit the installation of an almost complete gallery of his work — unique among public collections. Of the famous *At the Piano*, which many guests in the Ryerson home remember as hanging above their piano (it seemed to express the very essence of music), little new can be said. Painted in 1879 at the height of his Impressionism, it is a radiant example more than able to hold its own in a room already noted for superb canvases by its painter. The *Young Woman in Pink*, the *Young Woman Seated*, and the portrait of the *Artist's Son, Jean* (as a child) are useful in showing other sides of Renoir's multiple genius. In the same way the Institute, though possessing significant works by Degas, has lacked, so far, one of those broad, brilliant pastels done after he had given up oil. *La Toilette*, a motif to which he often returned, excellently represents this period, while two other pastels, *Dancers* and *Dancers in the Wings*, amplify, rather than repeat, similar subjects in the permanent collection.

Manet's *Bull Fight*, painted in 1866 after his return from Spain and one of his most dashing smaller canvases, and Manet's *Young Woman with a Round Hat*, finished about 1879, well illustrate progressive phases of this painter's Impressionism. Where the Cézanne landscape, recently identified by Lionello Venturi as the *House of Doctor Gachet at Auvers*, makes an interesting comparison with the panoramic view of the small village in the Coburn Collection (both dating from 1873), a watercolor of *The Pistachio Tree at the Château Noir* represents the powerful later development of Cézanne and is the first work of this 1895-1900 period to enter the museum.

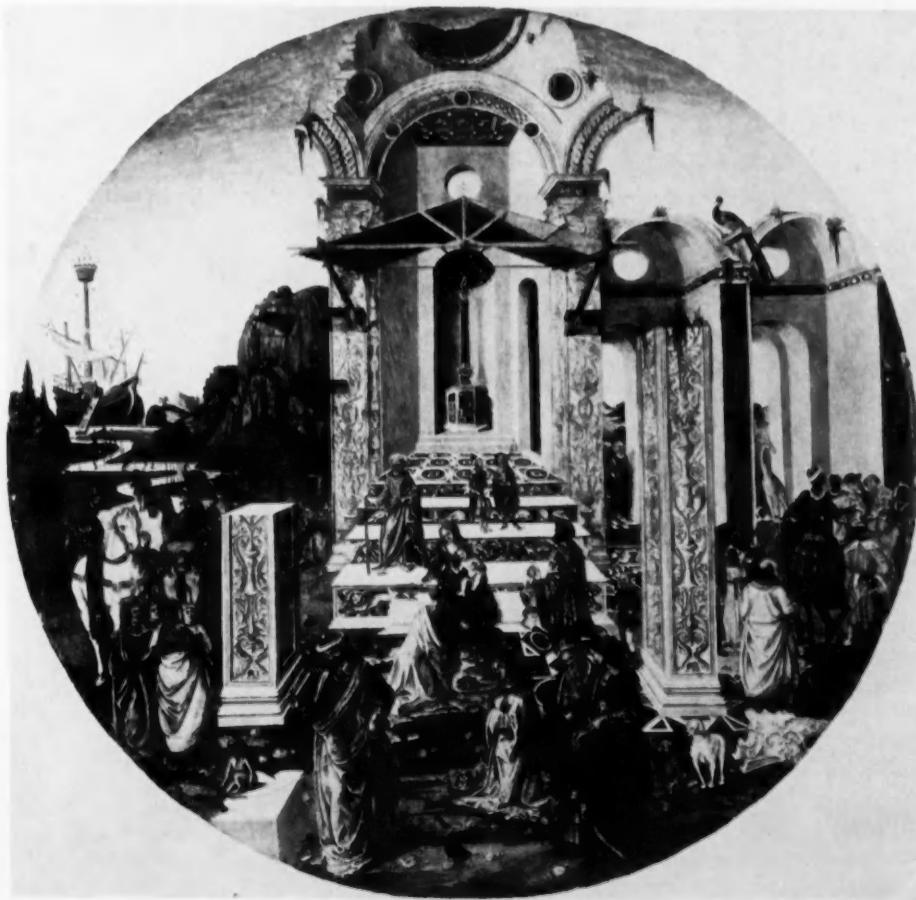


PRESENTED BY MR. MARTIN RYERSON TO THE ART INSTITUTE OF CHICAGO
"BULL FIGHT" BY MANET, PAINTED AFTER HIS TRIP TO SPAIN IN 1866



"ADORATION OF THE MAGI" BY FRANCESCO BOTTICINI SHOWING INFLUENCE OF GHIRLANDAIO AND BOTTICELLI (DETAIL ABOVE)

PRESENTED BY MR. MARTIN RYERSON TO THE ART INSTITUTE OF CHICAGO



The Ryersons' interest in nineteenth century French painting included some of the "little masters" of the circle, none more charmingly represented than Lépine. *The Courtyard of a House* shows Lépine close to Corot. Now on exhibition are several paintings of Albert André from the Ryerson Collection but *By the Sea*, where the Impressionist formula is freshly employed, strikes a note of great charm in the work of this artist. Redon, Puvis de Chavannes, Sisley, Alfred Stevens and a group of lesser Impressionists help to make the modern French group one of the most notable in the gift.

Winslow Homer's monumental conception, *The Herring Net* (done in 1885), dominates the American acquisitions. In it the Institute possesses an oil by Homer worthy to rank with the great series of watercolors already in the Ryerson Collection. At the residence on Drexel Boulevard this painting hung alone in the dining-room and one never tired of commenting on how the artist had subdued the individuality of these figures to the larger drama of man against the sea, and had carried out the whole design in expressive surfaces of oil paint not too common in Homer's art.

To the large series of paintings by Arthur B. Davies are added some especially charming examples: *Our River Hudson* (1903) shows this versatile painter somewhat dependent upon American folk art which he discovered a generation or two ahead of the recent boom in "native primitives" while *Silver Spring* (1910) and *Enchanted Woods* (1915) fuse a complex of traditions: Persian miniatures, Giorgione, even the sketches of Whistler and the frail ladies of Thomas Dewing. A different sort of lyricism — one more definitely connected with the land — is found in Twachtman's *White Bridge*. He painted this motif from his Connecticut home several times; never was it more freshly seen, more deftly set down. Aside from Davies few twentieth century Americans found their way into the Ryerson Collection, exceptions being Maurice Sterne and Kenneth Hayes Miller.

"VIEW OF A PORT" BY



VERNET,
DATED 1754

PRESENTED BY MR. OGDEN MILLS TO THE METROPOLITAN MUSEUM OF ART

PAINTINGS IN THE MILLS BEQUEST

The Metropolitan Acquires Baroque and Rococo Works

BY JOSEPHINE L. ALLEN

IN 1929 six paintings of the seventeenth and eighteenth centuries were bequeathed to the Metropolitan Museum of Art by Ogden Mills, five of which were left to his son, Ogden L. Mills, for his lifetime. Now after the death of Ogden L. Mills these five paintings have come to the Museum, the sixth, a *Portrait of a Cavalier* by Thomas de Keyser, having been received in 1929.

The most important painting in the bequest is a small panel by Rubens, a sketch for an altarpiece representing *The Triumph of Christ over Sin and Death*, which has been in a number of distinguished collections. It was brought from Spain by Joseph Bonaparte, and appeared subsequently in the collections of the Marquis of Camden, Miss Bredell of London, King Leopold I of the Belgians, and A. de Ridder. When it was in the Belgian royal collection it was catalogued by Max Rooses.

The subject of the painting is a religious allegory, showing Christ's triumph through the Eucharist. The artist has sketched the Saviour standing on the terrestrial globe, raising in His right hand the chalice, with the wafer above it, and holding His banner in the left. Above Him hovers the Dove, and God the Father rests on the clouds. To the right and left are angels with the objects used in the celebration of the Mass. Sin, typified by the snake, is crushed under the foot of Christ, and Death, a skeleton, lies on the ground. On the left of Christ are two Old Testament characters who prefigure the sacrament of the Eucharist: Elijah receiving bread and water from the angel and Melchizedek holding a loaf of bread and resting his hand on a large wine jar; on the right Saint Paul, whose Epistles are a part of the order of the Mass, and an unidentified churchman, a cardinal's hat and a cross beside him, kneeling in adoration. Every detail in this complicated arrangement was doubtless specified in the commission given to Rubens.

It is amazing to see with what sure and rapid strokes Rubens has

drawn his ideas in sepia and gray, adding just enough color to sell the project. The tones of the flesh, the lovely rose mantle on the Christ, yellow, dark green, and purple robes on the other figures, and a few patches of blue sky suggest a whole richly colored altarpiece. Around this composition Rubens has sketched his plan for a heavily carved frame. At the right is placed an ornate helical column, at the left a severely plain Corinthian one. The artist may have drawn these to give his patrons and their sculptor a choice of designs.

The finished altarpiece may be identified with number 220 in the catalogue of a sale on May 12, 1777, of paintings taken from Jesuit churches in Brussels, Louvain, Namur, Nivelles, Mechlin, Alost, and Mons. The description gives the size as about nine by six and a half feet and the title *Allegory: The Saviour on a terrestrial globe; four figures representing the old and new law*. What became of the altarpiece after the sale is not known.

Two seventeenth century Dutch paintings are also included in the collection: a romantically somber *Wooded Landscape with Pool* by Jacob Ruysdael, and Aelbert Cuyp's *Two Horsemen before an Inn*. The Cuyp was owned by the Earl of Kilmorey, who lent it to the Royal Academy for the Exhibition of Old Masters in 1882. It has since belonged to Maurice Kann and A. de Ridder. The two cavaliers have dismounted under the sign "In den Haen" which, with a corner of the roof, is all that can be seen of the inn. A thin hound is resting curled up in the foreground. The peaceful, golden atmosphere of a summer afternoon, which Cuyp excelled in painting, pervades this little picture.

The *View of a Port* is one of the many decorative compositions of Joseph Vernet which were so popular in the eighteenth and nineteenth centuries. It is dated 1754, when the artist was in Marseilles. In 1753 the Marquis de Marigny had commissioned him to execute twenty-four large paintings of the Ports of

(Continued on page 20)



PRESENTED BY MR. OGDEN MILLS TO THE METROPOLITAN MUSEUM OF ART
RUBENS: "TRIUMPH OF CHRIST OVER SIN AND DEATH"

New Exhibitions of the Week

EIGHT PAINTERS OF AMERICAN COLONIAL PORTRAITS

WITH fairly strong evidences of English inheritance, the group of Colonial Portraits at the Milch Galleries affords examples of eight painters of the eighteenth and early nineteenth centuries who worked in this country. To obtain a likeness was the chief concern of the earlier portraitists, and not until Stuart, who is represented by four paintings, did much naturalness of pose or mobility of face appear. His *Sarah Louise Weems* is unstudied, emphasizing the sitter rather than her fine costuming.

Samuel Waldo is more concerned with the treatment of the exquisite white dress worn in his portrait of *Mrs. Mary Jackson*. James Earle's characterizations are interesting. John Wesley Jarvis' two examples give a hint of his capacity for large scale production, and there is a portrait by Henry Inman who used to paint in Jarvis' backgrounds. Copley's *Mary Elizabeth Martin* is perhaps the most charming painting in the exhibition, except the Stuarts. Although the face of the sitter is fixed in expression, her pose has life, and Copley's dexterity in handling paint is delightfully shown in the delicate treatment of her mauve dress, and the elegance of the work as a whole.

J. L.

MEXICAN ARTISTS OF TODAY

ANY exhibition of Mexican painting restricted to fifteen contemporary artists is bound to exclude some of the large number of notable painters who are contributing to the so-called Renaissance of Mexican art. But the current exhibition at the Valentine Gallery covers a fair ground including most of the leading figures and thus presenting a legitimate survey of the various trends that, since the Social Revolution of 1910, have been developing in a country newly awakened to its national artistic heritage, newly aware of its own popular motifs to be found in immediate surroundings, and conscious of demands leading to political and thus to artistic freedom.

The exhibition is fittingly dominated by the painting *Zapata*, executed in 1930 by José Clemente Orozco who stands, both as an individual and as an artist, as one of the symbolic figures of the tremendous movement that has surged through Mexico during the past decades. Dramatic, stirring and monumental, *Zapata* combines an austerity of subject matter and a severity of forms indigenous to Mexican art with an incredible beauty of color and surface that, because of a complete subordination to the drama of the subject, escapes casual observation. Here is the opulence of Soutine's pigmentation made the obsequious handmaiden of a social theme. Outstanding also are Tamayo's recent painting *The Pretty Girl*, its brilliant color in striking contrast to former solemnity, and Siqueiros' large, plastically modeled head of *Eloina* (1934) whose dolorous eyes and twisted mouth are insinuations of a personal drama equivalent to the social upheaval. Like the former painting, Castellanos' well-known classic composition, *The Aunts*, reflects the disinterested spirit in Mexican art which coexists with socialistic pioneering such as is expressed by Ruiz's small, precisely drawn and architectonically composed strike scene,

and Ledesma's realistic portrayal of the disastrous effects of war.

There are paintings by Montenegro, the surrealist, and by the young artists Galvan and Cantu who are still guided by their Parisian mentors. Merida, leading abstractionist of Mexico, is poorly represented by a painting executed in 1929, just before his style was rehabilitated by an exquisite sensitivity. Rivera is dismissed with a mediocre painting and several exotic watercolors drawn in a free calligraphy. The variety of the exhibition is further enhanced by a dazzling shimmering street scene, by Covarrubias, which is at the same time decoratively simplified and rich with local color. On the other hand, there is a quiet poetry of muted tones in the painting of a mannequin by Carlos Orozco Romero, who is incorrectly listed as Carlos Romero Orozco.

Despite any qualitative inconsistency, the exhibition is commended for its wide scope which affords one of the lamentably few opportunities to witness the remarkable work that is being produced by the Americans directly south of the United States. M. D.

THE CONTEMPORARY ARTS GROUP

A MID-SEASON Retrospective at Contemporary Arts reveals how much vitality, and talent there is in the group of painters which this gallery sponsors,—and by sponsoring it should be remembered that the artists showing have all received their first one man exhibitions under its auspices. One may see Jon Corbino in other groups these days, but he also is showing here one of his three-dimensional heads, warm in coloring and plastically felt. Louis Bosa's landscapes focus the attention by their glinting color and sure sense of atmospheric quality.

Takis' brilliant light and shadow are effectively utilized in his *Interior*, in which the simplified line of a sofa and the figure of a woman are presented with the strength of striking contrast in color values, as well. Martha Simpson's *Nosegay* is an unusual study in soft tones and a skillful use of light. Herbert Barnett's sizeable landscape is excellently organized to bring out a complicated pattern of shapes, the importance of the whole being il-

luminated by the white clapboards of an old house. There are a dozen other paintings one would like to mention, the outstanding one being John Pellew's spacious, richly surfaced and colorful *Jersey Landscape*.

J. L.

NEW MATERIALS & PROJECTS IN SUBWAY DECORATION

THE exhibition of Subway Art at the Museum of Modern Art is presenting experimental work in various mediums designed to be used to decorate the subway stations of New York City after the manner of the Moscow underground stations as treated in the U.S.S.R. That our subway stations actually are potential art galleries is obvious, and if the manufacturers of chewing gum have taken advantage of them not wholly with an eye to the cultivation of the public taste, it is because up to now they have been more alert to the possibility afforded by their vast areas of wall space than have



"THE PRETTY GIRL": RUFINO TAMAYO'S COLORFUL PAINTING

the socially conscious proponents of art for the public's sake. This is where the Public Use of Art Committee of the United American Artists and the New York Federal Art Project come in. And the current exhibition is the result of two years' experimentation as to suitable mediums for painting and sculpture in subways, taking into consideration the problems of vibration, temperature and dirt familiar to the customers of the I. R. T. and other New York transportation facilities.

The styles range from a sort of journalistic realism to abstract designs, and artistically the work seems to be in a formative stage. The most interesting studies are a detail of a mural by Otto Botto and one for a porcelain mural by Elizabeth Olds. The chief criticism in general is not of the idea of subway art, which has a highly praiseworthy end in view. It is that subject matter which is appropriate be more the concern of the artist. Surely this is a place where art should be instantly intelligible, completely direct in its presentation, and above all designed to delight the eye, not to emphasize the inequalities of the existing social order, deplorable though it be. J. L.

KENNETH HAYES MILLER, A VETERAN OF AMERICAN PAINTING

KENNETH HAYES MILLER, after an absence of three years, returns to the Rehn Gallery with a group of his recent paintings, included among which is the large *Nude by Penthouse Window*, one of the numerous contemporary versions of *Olympia* that attracted comment during the last Carnegie International. Teacher for many years at the Art Students' League from which he is now retired, and founder of a tradition that is followed slavishly by a large number of disciples, Miller's importance as a teacher and as a painter can hardly be exaggerated. His women shoppers on Fourteenth Street are familiar subjects, their fullness of forms the ripeness of color at times recalling Rubens, at other times, Renoir. His palette of dissonant colors, just as his preferred female type, remains constant, but in many of the new paintings the clamor of the earlier tones is considerably hushed by a generous use of white and gold.

The peculiar quality of Miller's art resides fundamentally in his firm knowledge of anatomy and drawing, his sensuous predilection for fleshy forms, brilliant color and warm, golden light and the combination of these into something contemporary and immediately real, like a girl reading a morning paper, the last and one of the most simple of this artist's compositions, women buying gloves in a department store or walking along crowded city streets, Miller weaves his interest in genre with his love for feminine beauty of the kind immortalized by Ruben's paintings of Helena Fourment and made so ineffectual by the followers of this modern father of a school.

The artist's figures have unusual mass and density. Their soft flesh is made to adhere solidly to the skeleton and the skin is lighted with tints of mother-of-pearl. *Horse and Rider*, more than the expansive *Olympia* or the strident *Evening Arrangements*, reveals Miller's unmistakable mastery of his art. M. D.

THE PICTURESQUE INTERPRETED BY ABEL WARSHAWSKY; DARCY'S OEUVRE

IN the paintings by Abel Warshawsky at the Reinhardt Galleries, landscapes, mainly of Provence predominate. Entirely characteristic of his style are two paintings which he made in Avignon, *The Palace of the Popes* and the musically famous Bridge having been the source of inspiration. This is academically sound work, based upon the picturesque quality of the material for its appeal. More interesting, however, are one or two of his urban scenes, *Bustle—New York* being a sensitive study of light on a distant high building, and the pattern of an elevated station in rich mauve and green in the foreground. An incisive interpretation of *Jack Raper—Newspaperman* is an example of his style as a portraitist.

The group by Jacques Darcy affords an interesting contrast, for his work is distinguished for its reduction of forms and linear values to a remarkably clean and forceful design. *The Ploughman* shows his most successful qualities as a painter. *Tilling*, another version of farmwork, is equally keen in its idealization of horses as beasts of burden, its color warm and more ingratiating. J. L.

EDITH BLUM; SENSITIVELY PAINTED STILL-LIFES OF JULIETTE BENDIX

AN INVIOABLE atmosphere of femininity hovers over one of the galleries at Wildenstein & Company where the paintings of Edith Blum extoll the glamor and the triviality of a large array of attractive young women. In over thirty canvases not more than a couple of male subjects appear, and these in so altered a guise that they in no way intrude upon this intimate gathering. Edith Blum has rendered her sitters as lightly and colorfully as the baskets of flowers which practically transform the gallery into a greenhouse. Her high-keyed palette is handled with the facility of a well-tried formula. But there is a curious discrepancy between given titles and treatment, as in *Poverty*, which conveys about as much of the reality of this condition as the poor but virtuous heroine of the one-time Hollywood movie. *Our Daily Bread* is a travesty, Victorian in its sentimental emphasis, of a praying peasant woman. Decidedly Edith Blum is more at home among pleasanter surroundings; these and their inhabitants she renders with indulgent grace and technical virtuosity.

A second gallery contains the canvases of Juliette Bendix. Largely still-lifes of small format, a first glance does not immediately disclose their qualities. But Madame Bendix has the good taste and restraint common to her nation; these are intimate and charming



EXHIBITED AT THE REINHARDT GALLERIES

"THE PLOUGHMAN": JACQUES DARCY'S DECORATIVE RURAL SCENE

works which, surveyed at close range, betray the artist's unusual sensitiveness to her subject. Green pears, a jar of honey, bread and cheese have their mysterious being in a separate world suffused in pale, delicate light and shimmering under layers of atmosphere. Particularly commendable are the many warm gradations of white at the artist's command. Less successful are the larger flower compositions, while, for one who can endow inanimate objects with so much interest, Juliette Bendix's portraits assume the secondary role of still-lifes.

R. F.

BRAUGHT CREATES FANTASTIC WESTERN & TROPICAL SCENES

ROSS BRAUGHT, a native Pennsylvanian who has traveled abroad, lived in the badland country of the Dakotas and Arizona and immediately afterward visited the luxuriant tropics of the British West Indies, has apparently never recovered from the shock of meeting the two climatic extremes. For his paintings at the Ferargil Galleries are vain attempts to organize into some inventive system the eroded, barren, folded mountain ranges of the West with the flora and fauna of the tropics seen through macroscopic lenses. With an ingredient borrowed from Blake, added spice from the macrocosm of Georgia O'Keeffe and a dash of erudition, a potion is mixed that threatens to make pale the sandman's vilest visitations.

Ross Braught is a capable painter caught, unfortunately, in the entanglements resulting from a miscarriage of imagination. As resident painter at Cornell University, we shudder to contemplate what confusion will be stirred in the orbit of his satellites. M. D.

CHARMING MEXICAN PAINTINGS OF DORIS ROSENTHAL

THE people of Mexico, especially children in school and women in repose, have furnished Doris Rosenthal with the material for her paintings and drawings which represent the fruits of the second Guggenheim Fellowship awarded the artist in 1936, and which are now on exhibition at the Midtown Galleries. In Mexico she found individuals more congenial to her interest than their picturesque surroundings. Since her interests are fairly narrowly circumscribed by her profession as teacher in the city schools, she has returned with a majority of studies devoted to children in and out of the schoolroom. The drawings are ingratiating not only because of their technical fluency but also because of their intelligent and tender comprehension of the brown children of a primitive country. The rather irritating and monotonous still-life quality of most of these figure pieces is counteracted by the sparkling colorism, the swinging rhythms, and the perfect balance of design.



EXHIBITED AT THE MIDTOWN GALLERIES

"AT THE BLACKBOARD": CHILDREN OF MEXICO BY DORIS ROSENTHAL

There are several sketches executed in oil on paper and paintings in oil on canvas, but among these, only *At the Blackboard* captures the animation and the vitality of the drawings, adding to them an indulgent humor, a luminous atmosphere, and a liveliness of color that makes this, which is the latest painting by the artist, prophetic of future work that will be less like isolated documents drawn with small regard for local surroundings and more like complete pictorial statements. Two attempts in landscape are frankly disappointing. M. D.

GENEVIEVE KARR HAMLIN'S SCULPTURE IN EXOTIC WOODS

SCULPTURE in wood by Genevieve Karr Hamlin is on view at the Fifteen Gallery. It is interesting both as the expression of this artist's work, and as it demonstrates the adaptability of this medium as a means of decoration in a domestic interior. The two aspects cannot be separated, of course, and it is partly because Miss Hamlin has chosen to work in a medium capable of expressing her ideas so well. Almost uncanny in its appropriateness of form to material is *Trio*, a group in lignum vitae, a mother, child and a dog.

The great contrast in color which is characteristic of this wood makes possible the striking effect which she has obtained in the white figure of the dog and the child, and in the dark, rich grain

of the wood in the neck and bosom of the woman's figure. Birch, mahogany, and ebony are each used by Miss Hamlin with exceptional effect. From Brazilian tulipwood, light pink in color, she has fashioned *Housewife*, the strong, patient figure of a woman, dedicated to the humble tasks of everyday life. Executed with great taste and an understanding of the harmony possible between an idea and its embodiment in a particular material, these are charming and decorative pieces of small sculpture. J. L.

ROUNDABOUT THE GALLERIES: SEVEN NEW EXHIBITIONS

A SMALL group of watercolors at the Newhouse Galleries registers the impressions of Etienne Petitjean, a French artist who has spent four months in New York. His color is bright and clear, and his view extends from the hobgoblins of the *Macy Parade* sketchily drawn in free washes of color, to the waterfront. The colorful aspects of an East Side backyard are attractively rendered, the Queensborough Bridge is indicated in a few strokes of the brush in color which evokes the misty atmosphere of the river. Most interesting, perhaps, is *Equilibre*, the study of a tightrope-walker whose psychological difficulties are cleverly suggested in the currents of air in which he finds himself so perilously balancing.

THE silhouettes by the Baroness Maydell at the Walker Galleries tempt one to paraphrase Dr. Johnson's parallel between the preaching of women and a dog walking on his hind legs—it is not so remarkable that it is done well, but you are surprised to find it done at all. For these are cut-outs, intricate to the point of madness, and one is shocked at the shadows of trees which leave not one twig or leaf to the imagination. Her portraits are excellently conceived, however, and a long list of notables, headed by Mrs. James Roosevelt have sat to the Baroness' scissors. A lively version of Ethel Du Pont communicating with two dachshunds is one of the most attractive. Fascinating from a technical standpoint are the silhouettes which deal with the filmy quality in the train of a dress. This work is unique, and it does not lack distinction.

THOSE in quest of novelty will find little interest in the collection of "Engraved Portraits of Historical Personages" currently displayed at the galleries of M. Knoedler & Company. The portrait engraving sprang up toward the end of the fifteenth century and continued unabated until the nineteenth century when it was supplanted by a new and more malleable reproductive medium—the photograph. It is interesting, nevertheless, when one looks over these portraits, to notice the technical virtuosity that resides in these sedate black and white versions that recall the decorations of the Victorian Parlor and the leaves in an *amateur's* portfolio.

Most of the prints are engraved by craftsmen after paintings by well-known masters. The engraved portraits existed as an individual art form mainly in the German school at the beginning of the sixteenth century, best exemplified here by the portrait, *Philip Melancthon*, executed in 1526 by the master engraver, Albrecht Dürer. In the majority of the prints, however, the engraver had to fashion his skill according to the style of the painter. Robert Nanteuil, who is generously represented in the exhibition, is one of the few who produced many prints after his own designs. Thus a diversity of achievements in the reconstruction of texture, coloristic values and character interpretations was sustained by those numerous craftsmen of the seventeenth and eighteenth centuries.

C LARA MAC GOWAN, professor of art at Northwestern University, returns to the Delphic Studios with a selection of landscape paintings devoted chiefly to Jasper National Park in Canada. In these she combines, most ineffectually, the abstract manner and the comparatively naturalistic style which were employed respectively for her former exhibition. Without notice of texture and atmosphere, and with little awareness of the value of contrast with the near and the far, the low and the high, she has recklessly endeavored to render the magnitude and the majesty of the giant peaks of the Rockies.

If she has referred to the great landscape masters of China she has learned no more than the formula for abstracting the forms of

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FROM "SEVEN SOVIET ARTS" (YALE UNIVERSITY PRESS)

"OLD AND NEW," THE MUCH DISCUSSED PAINTING OF COMRADE NIKRITIN

ART and CRITICISM under the MARXISTS

BY KURT LONDON*

AT THE session of the Art Commission of the *Vsekokhudosnik* on 10 April 1935, the picture *Old and New* by the artist Nikritin was under debate.

All the participants in the discussion, with the exception of the art critic Beskin, were themselves painters. The director of the *Vsekokhudosnik*, Slavinsky, was in the chair.

The artist was summoned to the bar for the "disputation" on his work. I now cite the text of proceedings *translated word for word*:

Nikritin: The picture is entitled *Old and New*. It is a group-portrait. Please permit me to read out my further explanations. (Reads.) I wish to tell you how this picture originated, and how I worked on it.

All the figures and the situation are based on personal observation, on subjects which I myself saw. The old man was painted at the Yaroslav Market. The young man and the young girl are friends of mine, workers from the Metro Building. The Venus is well known. The situation was caught and observed at popular festivities, on the Lenin Mountains, in the Park of Culture and Rest, on the Metro building-sites, and on Moscow stations.

What I have painted here is fact, reality, and truth. The attitude of each figure was made from the sketch of a concrete person, caught in the moment of a concrete, real situation. Thus, for example, I sketched the figure of the girl at the Vosdvishenka. She stood on the top of a sandpile in the very pose in which she appears in the picture. She was directing the drawers of sand, looked along the street from top to bottom, at the people, the cars—looking at the city like a beautiful elegant lady who wanted to invite this city to a banquet. . . .

This is fact; here my invention has added nothing, exaggerated nothing, lessened nothing, symbolized nothing: all this I myself saw, and so it was, so all the figures on the picture had their origin—the young man, the girl, the old man, the Venus, the stormy sky and the earth. I desired to catch the historical situation of their calling to one another as I saw it, and that is why I have called it a group-portrait, an historical portrait. . . . The whole group is united by the uniformity of the scenery and its relation to its environment.

The world of the old and the new is seen from within. The old is apprehended not by its external features, but by its deepest innermost social-ethical idea of non-union, of detachment from the world. And here the old turned out to be small, helpless, simple, and tedious. . . . Thus there grew up within me the Venus and the

old man, against whom life has set the new Venus, just as she is reproduced here, and the young man full of endeavor, energy, discipline and general intuition.

So much for the description of the so-called literary aspect. One word more about the painting. I wanted and had to proceed from the pictorial characteristics of the persons. The conflict of the theme I have solved by a conflict of the pictorial form.

That is my picture *Old and New*. Here are drawings and studies taken from the cycle of my preliminary sketches. I have nothing further to say.

Slavinsky: Any questions to the artist?

Lecht: You think that this picture is realistic? Then explain the figure of the young man. What is he doing and on what is he leaning? Is this movement justified or are there other laws making such an attitude possible?

Nikritin: I understand the reality in my composition and believe that it is objective. This youth—

Lecht: He is falling, from my view point!

Nikritin: This youth and his comrades often visited me. And once, in the course of a long and interesting conversation, he quickly turned and began to look for a town on the globe. I felt that in this gesture there lay a genuine expression of the character of contemporary youth. That is how the figure of the young man came into being. I wanted to make him "flying." I did not want him to be standing, but entirely in motion.

Deyneka: How is it that the ball is in such an odd position?

Nikritin: Many questions have been put to me about this ball. I must say that I first heard that the ball was in an "odd" position when Olga Nikolayevna questioned me. I freely admit that I had not given it a thought. I had not imagined that these associations of an erotic character would arise. The impressions garnered when the picture was displayed in my room show that this association certainly did not occur to every one. From the standpoint of composition the ball is put here in so far as it is linked with the figure. It was important, in my view, to give the figure a start, to enhance its dynamics, the movement from one corner over the entire picture. After all, these two figures occupy the dominating central position in the picture, and it followed spontaneously that the ball and hands were put here and nowhere else.

Bogorodsky: When you were painting this picture did you think of the people for whom you were doing it, who would look at your work?

Nikritin: I may say that I not only thought of them, but decided on the present form together with the comrades whom I painted. Only after these reflections did I go to work with a will. Fedya (to Bogorodsky), I am convinced that this picture will some day be very easy to look at, if perhaps not yet. As a proof I may cite the fact that my comrades to whom I showed the picture shared my opinion. They felt age as well as youth as some very interesting complex of thoughts. I believe that these ideas will reach the great majority of onlookers.

Grigoryev: Comrades, I shall not waste time on this matter. If the artist says that here we have a presentation of our times, then it seems to me a defamation. When I was still a student we had a companion whose name was Savichev. Sometimes he would concoct something entirely unintelligible and describe it playfully as "Seven Graves, or a Troubled Eye." I consider that this picture here is "Seven Graves, or a Troubled Eye."

A. Gerassimov: Whilst the artist was speaking of this picture two things became clear in my mind. The first was that this painter, judging by the tone of his speech and the appearance of this picture, is a martyr to his work, who desired to create something with all his heart and soul. I had a feeling of sincere pity for him, because the result of such a harrowing process does not even merit attention this time. But then, when he spoke on, I established something else. This type of artist was once very common. He is one of those people who want to talk at all costs about themselves. We are to believe his word that he had not for a moment thought that any one would question him about this ball! You see, all the comrades who visited him were such angels of innocence, none over five years old. . . .

Here is an undesirable type of artist. The time is past when a Mark Voloshin was allowed to protect a man who had destroyed a Repin picture. . . . In my opinion, the picture ought to be taken away. No further discussions about it ought to be heard. Just look

(Continued on page 19)

*This astonishing factual commentary is from Dr. London's new book, *Seven Soviet Arts, an impartial survey of Russian aesthetics*, just published by the Yale University Press.

ART THROUGHOUT AMERICA

WORCESTER: AN IMPORTANT WOOD STATUE ATTRIBUTED TO GOJON

THE Worcester Art Museum has just acquired an important French sculpture of the sixteenth century, probably the work of Jean Goujon, although there is also the possibility that it may be from the hand of Primaticcio. It is the handsome, almost life-sized polychrome wood statue of a female nude who may reasonably be identified as Diane de Poitiers, as she is depicted in the famous reclining figure of Diana the Huntress in the Louvre. Francis Henry Taylor, Director of the Worcester Art Museum, has written of it as follows:

"The identity of the subject as the wise and adored mistress of Henri II, that extraordinary woman who caused a proud daughter of the Medici to eat out her heart with bitterness, is readily established by another portrait of the School of Fontainebleau, also at Worcester, which Monsieur Paul Jamot has stated to be the work of François Clouet. This painting on panel was purchased in 1932 by the Museum from Mr. Raymond Henniker-Heaton, a former director, who discovered it jointly with Mr. Tatlock of *The Burlington Magazine* at Christie's in London in 1928, where it had been sent from Stowe House. Another version of this picture is in the museum at Dijon and has been described by Monsieur Salomon Reinach in his fascinating study of the portraits of Diane de Poitiers and Gabrielle d'Estrées in the *Gazette des Beaux-Arts*. It is a charming conception of the royal favorite seated before her mirror clad in the merest suggestion of a ruffle; one arm is resting on a cushion as she toys with her jewel box which lies open amid flowers on her dressing table. A mischievous reflection peers out from the glass, supported by two definitely light hearted caryatids, and in the background in an adjoining room a servant in tea-rose pink is kneeling before a trunk, harmonizing the yellow and blue tiles of the floor with the sea-green walls of the chamber. Here is that happy blend of Tuscan formality and Flemish color which distinguished the work of Clouet and was the characteristic glory of Fontainebleau.

"The sculptured portrait reveals no less the physical enchantment that swayed the House of Valois. The svelte purity of line and splendidly modeled forms are the more remarkable for, at the time this figure was carved, *la belle Diane* had reached the age of forty—no doubt the stolid Norman sculptor had learned other subtleties besides those of his craft during his stay in Rome. Dr. Brinckmann has illustrated the statue and gives it unquestionably to the hand of Jean Goujon as do all the enthusiastic French critics who have written about it, especially MM. Emile Molinier and Arèsene Alexandre. Herr Brinckmann bases his evidence on style by close comparison with nymphs of the *Fontaine des Innocents*, and more particularly because of its obvious points of similarity with the *Huntress of the Château d'Anet*.

"But the problem of attributing a work of art to Jean Goujon is not so simple as it might seem, for the roster of his established works is very slight. Furthermore, Monsieur Maurice Roy threw a bombshell into 'the Goujon question' by showing, from an examination of the accounts of the Château d'Anet, that there was absolutely no evidence to connect Goujon's name with this famous work. So complete was the rout that the authorities of the Louvre took down the label placed there by Lenoir more than a hundred years ago and have been content to call it simply *école française, deuxième quart du XVIe siècle*.

"Monsieur Roy's gesture remains, however, a Pyrrhic victory since, having taken the *Huntress* away from Goujon, he was unable to ascribe it to any other artist. The motif, of course, was inspired by the bronze relief at Fontainebleau, now in the Louvre, which Benvenuto Cellini in his *Autobiography* gives to himself. Monsieur Roy it would also appear was not familiar with the Worcester figure which stands certainly midway between the reliefs of the *Fontaine des Innocents* and this now authorless figure in the Louvre. A single glance shows that there is strong reason to believe that the three works are by the same hand. We know, too, from a measured drawing by Goujon published in the famous edition of Vitruvius that he was fascinated by the canons of Polyclitus for the proportions of the human body. These same canons are rigorously observed in the Worcester Diane, and it is not unlikely that we have here a work executed shortly after his return from Rome, between 1543 and 1547 in which, inspired by the newly discovered Medici Venus

which he probably saw among the collections of the Pope Leo X, he put into practice much of the knowledge of classical antiquity that he had gained in Italy.

"There is, unfortunately, one flaw to this latter theory which argues equally well for the authorship of Primaticcio, the pupil of Giulio Romano who was the dean of the School of Fontainebleau. Francis I sent him in 1540 to Rome to bring back to France a group of reproductions of the great statues of Greece and Rome. . . . It is possible that included among these were the Medici and Vatican figures of Venus which the Worcester Diane so vividly recalls. Nor can the extraordinary similarity of this wooden figure to Primaticcio's stucco sculptures in the apartments of the Duchesse d'Etampes at Fontainebleau be easily dismissed. The slenderness of the figures is common to both, exaggerated a little in Primaticcio, as is their classic elegance. Yet nevertheless until further evidence is produced one is inclined to favor the Frenchman rather than the Italian as the author of the Worcester figure. It has a certain Gothic calm and simplicity which is consistent with French tradition and does not suffer from that flamboyant restlessness which had already affected the sculptors of Italy by the middle of the sixteenth century. Finally, if one compares the graceful Muse holding a wreath in her hand on the chimney breast of the *Salle des Caryatides* in the Louvre, which nearly everyone concedes to be the work of Goujon under the direction of the architect Lescot, there is left little room to doubt the attribution of the Worcester sculpture to this artist."

POLYCHROMED FIGURE PROBABLY REPRESENTING DIANE DE POITIERS OF THE FRENCH XVI CENTURY
RECENTLY ACQUIRED BY THE WORCESTER ART MUSEUM



TOLEDO: ARTS & CRAFTS

NEWLY opened at the Toledo Museum of Art and scheduled to run throughout the month of February is an Exhibition of Contemporary Decorative Arts which includes rugs and textiles, silver and other metal work, the ceramic crafts, and modern decorative glassware from four great glass companies of the Middle West. The exhibition is widely inclusive and a particularly noteworthy one in its field.

Eliel and Loja Saarinen of Cranbrook, Bloomfield Hills, Michigan, have sent exceptionally fine examples of their work. Mr. Saarinen, besides being an outstanding architect, is a craftsman who has developed for himself a unique style which appears in the many media

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PRESENTED BY MISS LUCY T. ALDRICH TO THE RHODE ISLAND SCHOOL OF DESIGN
EMBROIDERED LAMA PRIEST'S ROBE, CHI'EN LUNG PERIOD

in which he works. Pieces designed by him comprise a great part of the Exhibition's section in silver work. Russell Barnett Aitken, Kenneth Francis Bates, Viktor Schreckengost, Waylande Gregory, and many other eminent names are represented in the ceramics section of the exhibition.

PROVIDENCE: A GIFT OF MAGNIFICENT ANCIENT CHINESE COSTUMES

Had it not been for the abrupt closing of the Chinese imperial regime, the Museum of the Rhode Island School of Design might never have been the proud possessor of a superb collection of costumes and various other textiles, a large part of which are now on exhibition at the Museum. They are the gift of Miss Lucy T. Aldrich whose travels have taken her many times to the land that produced them.

Outstanding in this collection are two silk robes having belonged to an emperor of the Chien Lung period (1735-1795). Indisputable is this fact, for emblazoned upon each robe are the twelve imperial symbols which could be worn only by a ruler. One of these coats is deftly woven on a hand loom in the tapestry technique while the other is skillfully embroidered in gold, and colors on a ground of yellow, the imperial color which signified the earth.

Painters, Bohemians, Tragedians

(Continued from page 9)

Even less is inner turmoil expressed in Utrillo's rare street scenes painted in 1911 and 1912, when his white houses were quietly transformed into bulwarks of privacy set against the deserted streets. Nor do Modigliani's *La Chocolatière* and *Portrait du Peintre Hubert*, both painted in 1917, three years before the artist died of poverty, alcoholism and consumption, reflect in any way the sordid, turbulent aspects of his brief career. On the contrary, these paintings are delicate, fragile, poised with perfection, outlined with the singing lineality reminiscent of Sienese Madonnas and so gently peaceful in mood that not one line or conic mass or color disturbs the exquisite harmony.

However, the intensity of emotional strife expressed in plastic form is found in one of Soutine's versions of his beloved *Arbre à Venee* (1933). Like tentacles the branches of the tree embrace the brilliant blue sky and like jewels the little houses on the square glimmer in the background. But, of all the ten paintings on exhibition, a large flower piece by Rouault, painted in 1926, condenses most powerfully the drama of tragedy and of mystery within its fired colors burning with some hidden meaning.

Art and Criticism under the Marxists

(Continued from page 16)

at this drawing of the young man's head! Here you have a gladiator who is a bad copy of an antique model. . . .

Sokolov-Skalya: When Nikritin was speaking, he did indeed give the impression that he is sincere, that he is suffering for art's sake. Such a peculiar man! And so terribly individualistic! Comrades, we sometimes read catalogues of foreign exhibitions, especially from Italy; there there are things as this. I do not believe that the picture was conceived with sweat and travail, as the work of a true artist should be. I regard it as an eclectic work derived from other sources, namely, it is adopted from the eclectic Italian Fascists.

As regards the ball, perhaps some one will recollect the behavior of Comrade Nikritin about three years ago, when he took a simple ball-bearing out of his pocket and asserted that here in this ball lay art, this was the center of the universe, it reflected everything, it absorbed everything within itself, and so the artist had to be a ball to absorb the world within himself. And it is of all things this "center of the world" which Nikritin places in this particular position before the girl who is building the Metro. . . .

Beskin: I have had the opportunity of seeing very many pictures, not with the same subject, but of the same kind. These pictures follow the realistic tendency which is absolutely flooding Europe and which is found with particular frequency in America. They cannot be taunted with cubism. They display absolute realism; everything is derived from reality. Yet this realism has been brought to such a pass that we should really be pleased with the cube; at least it is an honest geometric figure.

This is a deeply pathological, erotic picture. . . . Look at the composition as a whole. Why is your attention arrested by the ball? It is the most vulgar form of expression. Just look at the way in which the Metro workman is calling across the Venus and the modern treatment of the hand! Here every detail, even to the working dress of the Metro workgirl, is erotically treated. No one will persuade me that a ball is the whole problem. Just look at this "young man of our country." He will make you sick. That is nothing but physiology. There is an eros in which there is tension and health. This eros, however, wallows in filth and needs the old man. . . . I have a feeling that a man who comes to such a pass must feel lonely in the present age. What a dreadful nightmare! Such a thing can only be endured by a lonely being who does not perceive the young man of the present, does not perceive anything at all, and only lives in his own ideas. If we here had to vote for the old or new, I should plump for the old, for the Venus, if need be. She has flesh and blood, and is genuine and healthy. . . . This picture should not only not be accepted; we should protest against it. After looking at such a work one finds it dreadful to be alive for a month, in spite of all the gaiety of our life. (Applause.)

Mashkovzhev: I believe that we should not only speak about this production. For us mutual assistance is very essential. We should rather seek to influence the painter who created this work and talk more about him, just because he defends it.

Comrade Nikritin seems more important to me than the picture itself. We have today considered quite a number of painters and felt fairly clear in our minds, through the productions, about the authors themselves, as human beings and Soviet artists. . . . Productions we can break to pieces, but there remains the man, his loves and hates and his beliefs. We must therefore influence and persuade.

Just imagine that this work had been painted by a simple and true Komsomol (Young Communist). Could he have done it? Could a party man and a Communist create such a picture and would he do it? I cannot recollect that a single shadow of this tendency would ever have occurred in the case of comrades of the party, for, however temperament and passions may express themselves, after all there is such a thing as thinking and willing. . . . It would be desirable if the artists, party-members, Communists, Marxists, here present, were to talk a little of the tremendously great significance this artists' world possesses, because usually we do not talk about it, but confine our attention to the picture. In my opinion we have here a catastrophe. . . . There is not the slightest doubt that the erotic element in Socialism will be grandiose in its health and genuineness. We cannot after all pretend not to be men of flesh and blood. . . . But this is a terrible picture. . . .

Lecht: Comrades, we have here a sample of the works about which *Pravda* has warned us. This piece must be unmasked as inadmissible. If the artist were uneducated we might think that he had become such an introvert that he could make this picture outside

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the world. Yet he reads a lot—unfortunately not what is necessary. . . . What we see here is a calumny. . . . It is a class-attack, inimical to the Soviet power. The picture must be removed and the appropriate organizational measures be taken.

Bubnova: I am not anxious about the picture, which can be destroyed. What is terrible is that the Metro workpeople, his friends, have come under his influence. They like it. . . .

Slavinsky: Does the author wish to say anything?

Nikritin: If the jury is willing to listen.

Sbchekotov: Pardon me, I should like to ask if you have understood the impression your picture has made? Here not a single voice has been raised in your favor, no one who would like to soften the verdict. Have you any regard for the attitude which has here been manifested by a large assembly of very prominent leaders of our painting profession? . . .

Nikritin: Nikolai Mikhailovich has made a very proper suggestion. This was the only sense in which I intended to make reply.

I am dismayed at the (I hardly know how else to describe it) invective which I have here heard from the mouth of Olga Nikolayevna and of Frederick Karlovich. In my view these are irresponsible, outrageous outbursts. So I feel, and as far as I am permitted to speak, so I say. How do I take this criticism? Just as I took the valuation of the other productions which have been here shown. I have the feeling, and I say so candidly and honestly, that everything shown here today and last time stands in no relation whatever to Soviet painting. These works follow the line of least intellectual resistance. (I confess what I think—perhaps I am today speaking for the last time.)

What I am looking for is a great Socialist style, versatile, philosophical. I am convinced that I am on the right track. Time will be our judge. I believe that after only two or three years have passed men will talk differently and demand very complicated things, actually realistic and contemporary, and not photography like those which you assessed yesterday.

Slavinsky: Do you agree that we should consider the picture as rejected? The description which has here been given by all the members of the commission is to be regarded as the opinion of our artistic public. I should like to express the deepest regret that these views have not penetrated the consciousness of the stubborn painter.

I have taken pains to reproduce as naturally as possible the original tone of this record and have only omitted repetitions. I thought I had to present this highly dramatic scene here in all its details, because it is enormously illustrative of the political one-sidedness with which art is at present judged in the U.S.S.R.

Criticism there must be. But not a campaign of destruction against talent which has "gone astray." In the Union there are enough ways of making adversaries tractable. Are not many artists needed? Why then is a more cautious, more psychological way of winning them over to the predominant line of thought not attempted? How can a gifted artist develop in peace to full maturity if the sword of Damocles hangs over his head in the shape of such "critiques?"

Paintings in the Mills Bequest

(Continued from page 12)

France to be used for the decoration of public buildings in Paris Vernet's prescribed itinerary started with Marseilles, of which he painted the inner and outer harbor. He spent nine years on this project of the ports and actually finished only fifteen canvases. As the work was tedious and badly paid, he finally abandoned it and gave all his time to his more profitable private orders. Storms and shipwrecks, rising and setting suns, full-rigged ships and fishing boats were his stock in trade. The settings were partly imaginary and partly taken from known scenes. In the Museum's painting a rising sun lights up a rocky promontory and harbor. The foreground is made lively with little figures of fishermen and girls, porters moving barrels and bales, and an exotic Chinese smoking a long pipe. The fort-like building on the right with its frivolous circular structure on top appears also in his *Vue des environs de Marseille*.

The last picture in the Mills bequest is a British *Portrait of a Lady* which has been attributed to Reynolds and is illustrated without comment by Sir Walter Armstrong in his work on Reynolds. It was owned by Arthur Sanderson of Edinburgh and was included in the sale of his collection in 1908. The sitter is a sweet-faced lady in a gold-embroidered white dress. The forms are rather soft, and the painting may be by Francis Cotes, or some other Reynolds imitator.

Reprinted from the February Bulletin of the Metropolitan Museum of Art.

COMING AUCTIONS

Coonley-Stevens et al. Furniture & Silver

ENGLISH eighteenth century furniture, rare silver and porcelains, Oriental rugs and carpets, a rare Vienna tapestry, and European and Oriental objects of art will be sold by auction Saturday afternoon, February 26, at the American Art Association-Anderson Galleries following exhibition from February 19. The collection comprises the property of Prentiss L. Coonley of Great Barrington, Mass., property from the collection of the late Peter Weld Stevens of New York City, and property of Capt. Reginald S. Jaffray of Santa Barbara, California, with other properties, sold by order of the various owners. The tapestry (circa 1650), depicting *Diana and Actaeon*, is from a seventeenth century Viennese series.

Fine mahogany pieces in the English eighteenth century furniture include a rare Heppelwhite tripod table, a Chippendale break-front bookcase with writing drawer, a Heppelwhite card table in the French taste, a Sheraton sofa table made about 1800, and Chippendale and Sheraton side chairs and armchairs. Screens include an important Queen Anne finely painted leather six-fold screen with chinoiserie decoration and a Chinese painted glass and carved teakwood eight-fold Chia Ch'ing example.

The group of English silver and Sheffield plate in the sale is predominantly George III, rare pieces by London silversmiths including a pair of circular salts by Paul Storr, 1804, and a pair of circular entrée dishes and covers by this famous silversmith, 1812; two salvers by Hester Bateman, one 1786, the other 1788; and a barrel-shaped tankard by Peter and Anne Bateman, 1798.

Among the European objects of art are a small group of German and Flemish seventeenth century ivories and a pair of important Louis XVI Meissen porcelain and ormolu candelabra, circa 1780, composed of beautifully modeled figures of a youth and a girl, all of which were formerly in the collection of Victor Rothschild, Esq., dispersed by Sotheby & Co., London, in April, 1937. Also from the Rothschild collection is an important set of three Louis XVI Sèvres soft paste porcelain vases with apple green ground, circa 1775, one mounted with a clock and all having beautifully painted panels.

Platt-Lynde et al. Painting Collections

PAINTINGS from the collections of Mrs. William Platt, James Lynde, and other owners and from the estate of the late Eben J. Knowlton will be dispersed at public sale at the Parke-Bernet Galleries, Inc. on the evening of February 24, following exhibition daily from February 19. One of the outstanding canvases is the Raeburn *Portrait of Sir Robert Sinclair*, painted about 1790; the baronet is posed to half left and wears a cypress green coat.

Among the other paintings of the sale are *Fishing Boats on the*



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Scheldt by Jean Paul Clays, *Mountain Lake* by Wyant, *Dutch Harbor* by the younger Van der Velde, an Indian brave *Mending the War Bonnet* by Couse, two *Réunions Galantes* by Jean de Troy, *Vertumnus and Pomona* by Nicolas de Largillière, a Lely portrait of a lady, Venetian scenes by Martin Rico, *Madonna and Child* of the Westphalian fifteenth century school, *Le Coiffeur du Cardinal* by Vibert and *Woman Reading* by Theodore Robinson.

Parenzo-Boss Collections of Old Firearms

AN exceptionally fine assemblage of rare old firearms, property of George W. Parenzo, John Boss, Jr. and other collectors will be sold at the Parke-Bernet Galleries, Inc. on the afternoon of February 26, following exhibition from February 19.

Included are European pistols by celebrated makers of the eighteenth century, Kentucky rifles of the early and late types, and other firearms. An important pair of flint-lock pistols in the sale was made by Lazaro Lazarino and presented to the King of Saxony; double and four-barrel specimens are present and also percussion duelling pistols. German sixteenth century wheel-lock examples include a lady's rare hind's foot carbine and a combination double-barrel pistol and boar spear of the type used by hunters in the Black Forest.



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EUROPEAN AUCTIONS

A Collection of Old Masters & Wood Carvings

AN important sale of old masters, wood carvings, silver, tapestries and fine furniture from a famous south German private collection will be held at the galleries of Math. Lempertz in Cologne on March 11 and 12.

Among the paintings should be especially noted the *Madonna and Child* of Lucas Cranach the Elder, two signed Hobbema landscapes, a Rembrandt head of an old man dated by Bredius between 1640 and 1650, and works of Teniers the Younger, Franz Mieris the Elder, Maes, Carracci, Largillière and others. The wood carvings, which cover the principal German schools from the fifteenth to the eighteenth centuries, include examples from Swabia, the Tyrol, the Lake Constance and Landshut regions, as well as a group from the school of Veit Stoss and pieces by Rodt, Günther and Grasser.

The finest silversmith work of Nürnberg, Salzburg, Augsburg and other centers of this art is represented in richly wrought platters, goblets and ornaments ranging from the sixteenth to the eighteenth centuries. French tapestries, Renaissance bronzes, German and Chinese porcelains, north Italian and French furniture, among the latter fine lacquer and marquetry signed examples.

Georg Schuster German Sculpture Collection

A REMARKABLE sale of mediaeval and Renaissance sculptures, the private collection of the famous Munich restorer, Georg Schuster, will be held at the galleries of Julius Boehler in Munich on March 17 and 18.

The highly documented catalogue was prepared by various eminent authorities in this field and numbers over three hundred items, most of them unknown even to specialists and connoisseurs. Outstanding piece of the collection is a twenty-seven centimeter high crucifix carved in beechwood by Tilman Riemenschneider. Further items are a processional crucifix from the Augsburg Cathedral, ca. 1200, two of the so-called "schönen Madonnen" of early fifteenth century German-Bohemian origin, a *Pietà* by the Master of Eriskirch and a replica of the famous Kloster Seeon miraculous picture. By the Master of the Dangolsheimer, Maria is a magnificent figure of a knight, further important pieces being a saint by Nicolaus Gerhaert, a rare work of Hans Multscher, and a monumental Madonna by Frederick Schramm von Ravensburg. Three hitherto unknown works of Hans Leinberger are also included.

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EXHIBITED AT THE MONTROSS GALLERY
"FRUIT AND FLOWERS," STILL-LIFE PAINTED BY REDMAN

New Exhibitions of the Week

(Continued from page 15)

mountainous rocks by piling layer upon layer, one above and behind the other, until they become massive volumes in space. But any further efforts to evoke majesty is either absent or abortively expressed in the *repoussoir* trees that, like toys, stand beside the cumulations of taffy that are the mountains.

AN eclectic whose strident colors have run riot with loosely organized compositions is the young artist, Akiba, now showing at the East River Gallery. A Pennsylvanian by birth, at the age of twenty Akiba traveled to Europe, entered the ateliers of Lhote and Léger, became interested in the dance and stage, visited Palestine, and then returned to Paris where he modeled for Matisse and the same time continued with his painting. Among the influences that have fashioned Akiba's art there is a predominating imprint of Van Gogh's most violent and intense canvases.

THE large number of paintings by H. L. Redman bear witness to a talent which has developed during the last two years. Character studies include dramatic portraits of actors in costume, landscapes are mainly studies of Long Island farms and villages. Three still life studies indicate the best painting in the exhibition, particularly the colorful *Pheasant and Coffee Pot*.

BRILLIANT sunlight and deep shadows playing on the homely scene of the city's outskirts claim attention in most of Samuel Brecher's recent paintings, now on display at the Hudson D. Walker Gallery. But the interrelationship between the two eludes the artist so that his canvases are marred with inharmonious patches of light and shadow. It is in those few desolate landscapes, like *Deserted Landing* and *After the Season*, that Brecher, resisting the allure of the sun, manifests an appreciation for the graded tones of grey that are sensitively made to conjure up the dreary aspect of the barren, wintry scene. There are several large figure paintings that, despite careful craftsmanship, are rather pedestrian in character. Only in *The Clown*, a pensive figure clad in a voluminous white costume which is draped eloquently over the form beneath, does the artist strike a personal and haunting note.

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	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Philip Evergood: Paintings, Feb. 20-March 6	
Alavoine, 712 Fifth	French and Venetian Interiors, to Mar. 15	
American Academy, 633 W. 155	Vedder: Memorial Show, to April 3	
American Artists School, 131 W. 14	Group Show, to Feb. 26	
American Fine Arts, 215 W. 57	Abstract Art: Paintings, Sculpture, to Feb. 28	
American Place, 509 Madison	John Marin: Paintings, Feb. 22-March 27	
American Women's Ass'n, 353 W. 57	Scenic Wallpapers, to Feb. 28	
Arden, 460 Park	Chinese Art, to Feb. 28	
Argent, 42 W. 57	Woolf, Colt, Goodnow: Paintings, Feb. 21-March 5	
Artists, 33 W. 8	Baizerman: Sculpture, to Mar. 5	
Art Mart, 412 Sixth	Group Show: Paintings, to Mar. 8	
Art Students League, 215 W. 57	Cartoons for Stained Glass, Feb. 22-Mar. 5	
Associated American, 420 Madison	Contemporary Paintings, to Feb. 28	
Babcock, 38 E. 57	Sol Wilson: Paintings, to Feb. 28	
Barbizon-Plaza, 101 W. 58	Lynd Ward: Drawings, to Mar. 5	
Alice Beer, 41 E. 57	Antique Textiles, to Mar. 1	
Bignou, 32 E. 57	"The Tragic Painters," to Mar. 12	
Boyer, 69 E. 57	Contemporary Americans: Paintings, to Mar. 1	
Brummer, 55 E. 57	Leon Hartl: Paintings, to Mar. 31	
Buchholz, 3 W. 46	Kolbe: Sculpture and Drawings, to Mar. 12	
Carstairs, 11 E. 57	John Swope: Photographs, to Mar. 5	
Chait, 600 Madison	Chinese Porcelain: Baerwald Collection, to Mar. 1	
Comet, 10 E. 52	Contemporary Italian Drawings, Feb. 21-Mar. 12	
Contemporary Arts, 38 W. 57	Group Show: Paintings, to Feb. 26	
Delphic Studios, 44 W. 56	Macgowran: Paintings, to Mar. 1	
Downtown, 113 W. 13	50 American Watercolors, to Mar. 5	
Durand-Ruel, 12 E. 57	Renoir: Landscapes, to Mar. 18	
East River, 358 E. 57	Akiba: Paintings, to Feb. 26	
English Bookshop, 64 E. 55	Iacovleff: Drawings, to Feb. 28	
Federal, 225 W. 57	Illinois Exhibition, to Mar. 12	
Ferargil, 63 E. 57	Braught: Paintings, to Feb. 27	
Fifteen, 37 W. 57	Genevieve Hamlin: Sculpture, to Feb. 28	
Findlay, 8 E. 57	Natol Sussane: Paintings, to Feb. 26	
French Art, 51 E. 57	Modern Paintings, to Mar. 1	
Freund, 50 E. 57	Leandro Bassano: Painting, to Mar. 1	
Gimpel, 2 E. 57	Garnier: Stone Compositions, to Mar. 10	
Grand Central,		
15 Vanderbilt	Victor Anderson: Memorial Exhibition, to Feb. 26	
Grand Central, 1 E. 51	American Paintings, to Mar. 1	
Grant, 175 Macdougal	Vanessa Helder: Paintings, to Mar. 7	
Harriman, 63 E. 57	Frank di Gioia: Paintings, to Feb. 28	
Harlow, 620 Fifth	Whistler: Etchings, to Mar. 1	
Keppel, 71 E. 57	XIX and XX Century Prints, Feb. 24-Mar. 19	
Kleemann, 38 E. 57	Bolton Brown: Prints, to Mar. 1	
Knoedler, 14 E. 57	Historical Personages: Engravings, to Feb. 28	
Kraushaar, 730 Fifth	Glackens, Sloan, Du Bois: Drawings, to Mar. 5	
John Levy, 1 E. 57	English XVIII Century Paintings, to Mar. 1	
Julien Levy, 15 E. 57	Florence Cane: Paintings, to Feb. 27	
Lilienfeld, 21 E. 57	Old and Modern Masters, to Mar. 1	
Macbeth, 11 E. 57	Herbert Rymer: Paintings, Feb. 23-Mar. 7	
Manor House, 383 Madison	Jean Spencer: Paintings, to Feb. 26	
Matisse, 51 E. 57	Leger: Paintings, Feb. 21-Mar. 19	
Mayer, 41 E. 57	Chinese Porcelains; Contemporary Prints, to Feb. 26	
McDonald, 665 Fifth	Artists of Bali: Drawings, to Feb. 28	
Metropolitan Museum of Art	Renaissance Prints, to Feb. 28	
Metropolitan, 27 W. 57	Westcblloff: Paintings, to March 1	
Midtown, 605 Madison	Doris Rosenthal: Paintings, to Feb. 26	
Milch, 108 W. 57	Colonial Portraits, to Feb. 26	
Montross, 758 Fifth	Redman: Paintings, to Feb. 26	
Morgan, 106 E. 57	Eyvind Earle: Paintings, Feb. 21-Mar. 5	
Morton, 130 W. 57	Group Show, to Mar. 12	
Municipal, 3 E. 67	New York Artists: Paintings, Sculpture, to Mar. 6	
Museum of Modern Art, 14 W. 49	Subway Art, to Mar. 5	
Museum of the City of New York	Recent Accessions, to Mar. 5	
National Arts Club, 119 E. 19	Fontainebleau Alumni Exhibition, to Feb. 25	
Neumann, 509 Madison	Group Show: Paintings, to Mar. 1	
Newhouse, 5 E. 57	Petitjean: Paintings, to Feb. 28	
New School, 66 W. 12	Faculty Paintings, Sculpture, to Mar. 1	
Newton, 11 E. 57	Stanley Wilson: Drypoints in Color, to Mar. 1	
New York Public Library	Century of Prints, to Mar. 31	
Nierendorf, 21 E. 57	Kandinsky; Klee; Feininger: Paintings, to Mar. 1	
Passedoit, 121 E. 57	Gallatin: Paintings, Feb. 21-Mar. 5	
Perls, 32 E. 58	Flower and Fruit Paintings, to Feb. 26	
Rehn, 683 Fifth	Kenneth Hayes Miller: Paintings, to Feb. 26	
Reinhardt, 730 Fifth	Warshawsky; Darcy: Paintings, to Feb. 28	
Schaeffer, 61 E. 57	Old Masters, to Mar. 1	
Schwartz, 507 Madison	American Paintings, to Mar. 1	
Stern, 9 E. 57	Lillian Freeman: Drawings, to Mar. 1	
Studio Guild, 730 Fifth	Alberta Eno: Paintings, Feb. 21-Mar. 5	
Sullivan, 460 Park	Group Show: Paintings, to Feb. 26	
Tonying, 5 E. 57	XVIII Paintings and Drawings, to Feb. 28	
Tricker, 19 W. 57	Chinese Paintings, to Feb. 28	
Uptown, 249 W. End	Daniel Garber: Paintings, to Feb. 25	
Valentine, 16 E. 57	Group Show: Paintings, to Mar. 1	
Walker, 108 E. 57	Contemporary Mexican Paintings, to Feb. 26	
H. D. Walker, 37 E. 57	Baroness von Maydell: Silhouettes, to Feb. 22	
Weyhe, 794 Lexington	Samuel Brecher: Paintings, to Feb. 26	
Whitney Museum, 10 W. 8	John Flanagan: Sculpture, to Mar. 5	
Wildenstein, 19 E. 64	American Landscape Paintings, to Feb. 25	
Yamanaka, 680 Fifth	Juliette Benda, Edith Blum: Paintings, to Feb. 26	
	Chinese Art, Shang to Sung Dynasty, to Feb. 28	

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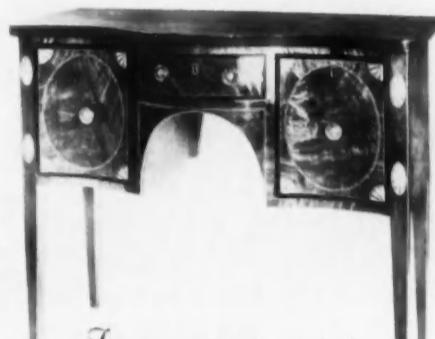
EVOLUTION OF THE SIDEBOARD



The New England sideboard is from Ginsburg and Levy. The inlays of its veneered front are of satin-wood, and the marquetry inlay is in the shape of bell flowers.



The unusual sideboard from Gill and Reigate, London, is of the early eighteenth or late seventeenth century. The apron is pierced and the top fitted with spice drawers.



The serpentine front of the small sideboard from Schmitt Brothers is inlaid with oval medallions and veneered in mahogany.

From the St. James' Galleries comes this small mahogany sideboard with slightly curved front. The fan-like carving is a design typical of Heppelwhite.



The half-round sideboard from Ackermann Galleries is fitted with a plate drawer in the center and cellarettes at both sides. The color of the wood is especially fine.



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